

STABAT MATER

G. Rossini

FLUTE I-II

N° 1. Andante moderato. ♫ 132.

INTRODUCTION.

1 unis. *Bns.* 14 *Vn. 10.*

15 *Sop. 10.* *jux - ta*

ff

crim - com - la - cit

2 *ff*

Solo. 10.

3 *ff*

Tutta Forza. *Sop.* *Solo. 10.*

4 *ff*

pp *ff*

Bns.

pp *ff*

p cres. *ff*

N° 2. Allegretto maestoso ♫ 100

AIR.

12 *ff*

SOLO *tutta forza.* *unis.* *ff*

8 *Ten.* *per - tran - si* *ff*

5 *ff*

ff

6 *pp* *ff* *ff*

sf *sf* *pp* *ff* *ff*

Vn. *Cl.*

FLUTE I-II

2

so1.0.4^o dol. 7

8 tutta forza unis. 5 1 7 v. 1^o a Tempo. col canto. SOLO. Ten. que mo-rebat et do-lebat

9 que mortbat et do-lebat

16 lebat

N^o 3. DUO. Largo $\text{d} = 69$ 10 plan' pian mal' em contemplan' 4 11 14 12 4 7 v. 1^o ff

All. mactoso. $\text{d} = 104$.

N^o 4. AIR. 13 7 ff 14 SOLO. dolce. 15 pp 16 SOLO dol.

FLUTE I-II

3

SOLO.

17

5

tutta forza

8

pp

Nº 5. TACET. Allegretto moderato. $\text{♩} = 80$.

ff

SOLO.

19

5

Ten.

me-o-ri-de. > > >

20

ff

15

SOLO.

21

ff

de-di-vi-de SOLO.

5

ff

7

5

ff

12

22

ff

5

ff

SOLO.

sta-re

juxta crucem tecum.

8 Sop. 2^o

SOLO.

23

crucem tecum sta-re SOLO.

upis.

in plane tu de.

ff

3

FLUTE I-II

4

V. 19. *SOLO. f.* 24. *mi - hi jam non sis a*

N. 7. *CAVATINE.* Andante grazioso. *ff* 20. *SOLO.* 25. *re - unis. plan - ge - re > > >* 42.

N. 8. *AIR et CHOEUR.* Andante maestoso. *ff* 26. *B.S.* 27. *ff* 28. *ff* 29. *ff* 30. *ff* 31. *Bns SOL..* 32. *ff* 33. *ff* 34. *ff*

N. 9. *TACET.* Allegro *ff* 144. 35. *ff* 36. *ff* 37. *ff* 38. *ff* 39. *ff* 40. *ff* 41. *ff* 42. *ff* 43. *ff* 44. *ff*

FLUTE I-II

5

35

Sup. men a f

36 ff

37 SOLO tutta forza. pp

6 Sop. men in sempiter-na-sce unis. ff

38 p f ff

39 p f

40 Andantino moderato. $\text{d} = 132$. Bas. Sop.

41 C ¹ Tempo animato.

42 sf sf

STABAT MATER

And^{the} moderate ± 152 .

OBOE I-II

G. Rossini

A-1

INTRODUCTION.

N° 1.

INTRODUCTION.

Bass Clles. Ob. Bass Clles. Ob.

15

1. Sup. 1^o 15 jux-la eru-cem

Gib. 2. 15 la-eru-
Bass Clles. Fl. Ob.

4. 5.

Tut: 3. Ob. dum pen-de-hat fi-li- f. tutta forza. pp. 2.

Sup. SOLO. Ob.

do - - lo-ro f. ff.

4. Bass Clles. pp. ff. ff. pp.

Ob. Bass Clles. Ob. cresc. 3. ff.

f. f. 7. p. 3. ff.

OBOE I-II

2

Allegro maestoso $\text{d} = 100$.

V. 4. 5 Obo.

N. 2. *AIR.* *ff* *ff* 12 *pp* 3

Fl. SOLO. *f* *tutta forza.*

6

V. 4. Cl. Fl. SOLO. *sf* *sf* *f*

sf *pp* *sf* *sf* *f* *pp*

7

f *ff* *p* *sf* *p* *sf* *p* *p*

sf *p* *3* *3* *3* *3* *3* *3*

sf *p* *3* *3* *3* *3* *3* *3*

8

1 7 V. 4. SOLO. *f* *tutta forza.*

colcando a tempo. 1 7

OBOE I-II

3

9 *Ten.*
quae moe rebat et do lebat et tre

- mebat cum vi debat *ff* *fp* > *Ten.*
que moe rebat et do lebat et tre

- mebat cum vi debat *ff* > *pp*

SOLO. *SOLO.*

Largo $\text{d} = 69.$ *Cor.* Vº 49 dol. Vº 49 *ff*

Nº 5. *DUO.*

10 *Ten.* 2 *deret Christimatrem si videret.* *f* *pp* 85

tauto in tan-to suppl - ci - o quisnon dol. 5 2 lumen dolentem eun si - li - o *sf* 2

11

12

OBOE I-II

4

Cor. V. 4^o dolce. V. 4^o ff.

All' *tempo* maestoso $\text{♩} = 104.$

N.º 4. A. I. R. 2 *sf* 2 *sf* 2 *sf*

13 6 dol. *sf* *sf* 1 *ff*

14 15 Tim. V. 2^{do} 15 *sf* 2 *sf* 2 *sf*

6 dol. *sf* *sf* *sf* 1 *ff*

16 17 *p* 4 *sf* *sf* 5 Cl.

18 *p* 4 *sf* *sf* *sf* 3 *tutta forza.*

OBOE I-II

5

Nº 5 Tacet

Allegro moderato $\text{d} = 80$.

Nº 6. QUATUOR.

19

15 f 8 cor-di me-o

20

15 ff pp ff

Cl. SOLO. 15 f 8 poenas me cum SOLO.

21

ff 7 ff 3 ff 5 ff

22

sf 12 ff 12 éructum sta-re f p

SOLO. 3 ro de si de ro 1 ff

23

24

pp cres. ff 7 12

OBOE I-II

6

Sop. 3 SOLO. Sop. 11
 mi - - - bi jam non sis a 20 cla - - - ra

Sop. 8 fac me tecum 25 ff 42

Andante grazioso $\text{d}=104.$
 N. 7. CAVATINE. 4 Cl. 26 Bⁿs Solo. Cl. 27 ff ff ff ff ff ff 4

Sup. 28 morem fili - i - oba sf sf sf 4 Bⁿs Solo. Cl. f
 2 6

Andante maestoso $\text{d}=66.$ 29
 N. 8. AIR et CHOEUR. 9

OBOE I-II

7

30

fensus perte virgo sim defen

ff

31

3 1

Sop.

Ecce me eructe custo

12

Sop: Solo.

fensus perte virgo de-fen

ff

ff

32

32

3 7

Sop: Solo.

gra - - - - -

33

33

ff

tutta forza.

Nº 9 Tacet.

Allegro $\text{d} = 144$.

Nº 10.

FINAL.

ff

1

1

34

Sop:

5

men a - - - - -

f

3

men a - - - - -

f

Sop: 10

35

unis.

ff

unis.

1

Sop.

unis.

unis.

36

ff

110. *tutta forza.*

unis. 37 *SOLO.* *pp*

unis. 38 *f* *ff* *p* *cres.* *f* *ff*

39 *p* *cres.* *f* *ff*

40 *Andantino moderato* $\text{♩} = 152.$

ff *Bas.* *Sop.* 41 *a tempo animato.* *4*

42

· FINE.

STABAT MATER

CLARINET I-II

G. Rossini

N.^o 1. *And.^{mo} moderato. = 152.*

INTRODUCTION

V.^{ns} 1^o *SOLO.* *1*

smorz. *2* *Ten.* *Stabat mater do-
lo* *pp*

pp

SOLO. *2* *ff*

smorz. *3* *Fl.* *p* *1*

3 *f* *tutta
forza*

CLARINET I-II

3

Solo.

>pp ff

4

pp ff

villes

villes

pp f f

villes

4 peres. dol. ff

N.2. on Si b. All. maestoso. = 100. viles 5

AIR. ff > ff > 12 pp 8

Solo.

f tutta forza.

6

pp sf sf > sf > sf > pp f > sf > sf > pp

villes

CLARINET I-II

4

solo.

7

sf *ff* *sf p* *sf p* *sf p*

sf p *sf p* *sf p* *sf p* *pp*

col canto. 8

SOLO. 8 *f* *tutta forza*

p

9

ff *fp* > *fp* *pp*

ff *fp* > *fp* *pp*

Ob.

1 *Bass*

solo.

CLARINET I-II

N.º 5. en La Largo $\text{♩} = 69$

10 Sop. 1º SOLO.

Quis est homo qui non fleret Christi f f f

11

2 contrista ri pi_am matrem con tem pla_e ri. pp

12

2 solo. col canto. 4 ff

CLARINET I-II

6

en Largo. All'maestoso.

N^o 4 AIR.

13 SOLO.

14 SOLO.

15

16 SOLO.

17

CLARINET I-II

7

5 ff

18 tutta forza.

Nº 5 Tacet.

en Si b. Alt. ⁴⁰ moderato. $\text{♩} = 80$.

Nº 6.

QUATUOR.

19

SOLO.

Ten.

1 Sancta mater iustus agas 1

20

ff pp ff

Sop. 4⁰

1 tui nati vulne rati pp 1

CLARINET I-II

8

1 2 f

21 7

ff 3 ff p ff 3 ff p

Solo. 2 p 1 1 ff

SOLO. 1 1 1

2 f

23 ff pp cresc.

24 Altos et Vllcs 5 pp

CLARINET I-II

9

12 pp 1 1 2 25

f ff

9 pp 1 22

en La Andante grazioso. $\text{♩} = 104$

N.7. CAVATINE. Cors. solo.

f *p* ff 4 Bb solo.

26

f *p* ff ff

27

f *p* ff *p* ff *p* ff *p* ff *p* 2

CLARINET I-II

10

28

Bb's SOLO. SOLO.

29

AIR
et CHOEUR.

N° 8. en Sib Andante maestoso. ♩ = 66.

Cors.

30

Sop. SOLO.

ma-tus et ac-cen-sus dol.

f ff

31

ma-tus et ac-cen-sus dol.

32

Sop. Chœur.

Fac me cruce cuso

f ff

ff p ff

33

Nº 9 Tacet.
en Sib Allegro. $\text{d}=144$.

Nº 10. FINAL.

34 Sop.

35

unis.

Sop.

36

men in sem - pi - ter -

37 SOLO.

tutta forza.

CLARINET I-II

12

unis

ff

38

p cres. f ff

39

And^{mo} moderate. $\text{♩} = 152$.

ff

40 2

B^{mo}

2 4

sf

1^o Tempo animato.

41

42

sf sf

FINE

STABAT MATER

BASSOON I-II

G. Rossini

2

N. 1.

Andante moderato $\text{d} = 132$.

INTRODUCTION.

Andante moderato $\text{d} = 132$.

N. 1.

INTRODUCTION.

1

smorzando. pp

SOLO.

2

smorzando. f

SOLO.

3

tutta forza. pp

BASSOON I-II

BASSOON I-II

ff pp

4 ff pp

pp 4 pp

ff

N. 2 ff Allegretto maestoso = 100. 12

A 1 R. ff pp

8 pp f tutta forza

6 pp f ff

ff pp sf sf pp dol.

BASSOON I-II

4

7

SOLO, *col canto a tempo.* 6

8 *f* *tutta forza*

9 *ff* *fp*

p *fp* *pp*

SOLO, *10* *SOLO.*

Nº3. *Cor.* *SOLO.* *Vº 1º*

D U O. *Largo* *d=69* *dol.* *3* *ff* *1* *f*

SOLO. *2* *pp* *2* *>* *>* *>* *f*

BASSOON I-II

11 SOLO. dol. f> f> 1 dol.

12 SOLO. dol. f> f> > sf

Cor. col canto. 2 3

Allegretto maestoso $\text{d} = 104$.

N. 4. 2 sf 2 sf 2 sf

13 SOLO. 2 dol. 2 dolce. ff f ff

14 SOLO. dol. f

15 > pp 1 2 2 sf

SOLO. 2 dol. 2 dol. ff > pp ff

BASSOON I-II

6

16 SOLO

dol.

17

pp sotto voce.

ff pp

18 tutta forza.

Nº 5 tacet. Allegretto moderato. $\text{♩} = 80$.

Nº 6. QUATUOR

sf sf sf 1

19 ff

Sup.

San - ta ma - ter is - tud

BASSOON I-II

7

1

20

Sop. I

uni-nati value rati *pp*

21

ff

ff 2

2 sf 2

BASSOON I-II

8

SOLO. *p* SOLO. *pp* 1 1 **22** *ff* *pp*
 1 *pp* 1 *f*
 — *f* — **23** *ff*
p *eres.* *sf* *ff*
pp *pp*
 12
24 *pp* *pp*
p *pp* *pp*
 12
pp 1 *f*
f *ff*

BASSOON I-II

9

BASSOON I-II

Sup. 1 pp 1

5 6

Nº 7. CAVATINE Andante grazioso $\text{♩} = 104$. Cor. Cl. dolce. f

26 4

27 ff ff ff ff

28 SOLO ff ff 4

Sup. 1 ff 1 3

BASSOON I-II

10

Andante maestoso ♩ =66.
Tr.

Nº 8.

AIR et CHOEUR.

29

SOLD

31

SOLU

32

1

۲۲۷

ff

p ff

33

tutta forza.

Nº 9 Tacet.

Allegro $\text{d} = 144$

Nº 10.

FINAL.

ff

1

1

34

2

In semipentema soe - cu - la - a - - - f

f

35

ff

BASSOON I-II

12

Musical score for Bassoon I-II, measures 36-38. The score consists of two staves of bassoon parts. Measure 36 (measures 1-4) starts with a dynamic of *ff*. Measure 37 (measures 5-8) includes dynamics *tutta forza.*, *f*, *p*, and *cres.*. Measure 38 (measures 9-12) includes dynamics *f*, *ff*, *f*, *ff*, and *cres.*. Measure 39 (measures 13-16) includes dynamics *f*, *f*, *ff*, and *f*.

BASSOON I-II

13

39

p cres. *f* *ff* *ff*

40

p *p* Andantino mod. $\text{d} = 152$

41

ff *tempo animato.*

42

sf *sf*

STABAT MATER

HORN I-II

G. Rossini

And ^{mo} moderato. $\text{♩} = 132$.

Nº 1. INTRODUCTION.

12

SOLO.

1

ff 5

Sop. Stabat mater dolio 6 la-cri-mo-sa 4

2

ff 14

Ten. dum pen-de-bat. fi-li-us **3** **f** 8

tutta forza. **pp**

Sop. dum pen-de-bat. fi-li- **ff** **pp**

4

ff 11

Bass. **p** **ff**

HORN I-II

2

N.2. AIR. { *en M1b*

2 5

5

6

7

1

HORN I-II

3

8

tutta forza.

p

9

ff

f p

f p

ff

11

N. 5. Dto.

Largo 69.

en MI

5

Vio. p

ff

1

Flor. Christi matrem si VI.

deret Cristi Dol.

1

1 Dol.

1

11

SOLO.

pp

sf

sf

sf

f> f>

2

HORN I-II

4

Sop.

contristari piam-matrem con tem plari quish non posset

12 SOLO.

sf *sf* *sf* *f* *f*

Sop.

len - ten cum - fi - li -

Vio. 4

3

Allegretto maestoso 104.

Nº4.

AIR.

2 *f* 2 *sf* 2 *sf*

13 SOLO.

2 Dol. 4 *sf* *sf* 1 *ff*

14 SOLO.

Dol. f > *p*

15

SOLO.

1 *sf* 2 *sf* 2 *sf* 2

HORN I-II

5

16

SOLO.

4 *sf sf sf* 1 *ff* *Dol.*

f *pp* *p*

SOLO.

17

sf sf pp

SOLO.

18

sf sf sf pp *tutta forza.*

Nº 5 *Tacet.**Allegretto moderato* $\frac{80}{\text{L}}$.*Vio. I*

19

*Ten.*Nº 6.
QUATUOR.

en FA

10

5 *Sacra*

Ten.

mater istud agis *pp* 19 *cordi me-o* *cordi me-o ff* 5

HORN I-II

6

Sop. 3. tui iu nati vulne rati pp 19. ponas me cum ponas me cum

21 ff 5 ff ff p

ff ff p ff p 1 2 3 4 5 6 7 8

9 10 11 12 13 14 ff 5. juxta cruce in tecum stare pp 21

22 ff 7 34 Sop. 23 ff ff 24 Virgo

vir gium proclara pp 21 ff 42

Andante grazioso en M. dol. 1 Cl. f >p

Nº 7. CAVATINE. 26 Bb. Cl. ff pp 4 f >p

HORN I-II

7

27

28

en Fa.
N° 8.
AIR
et CHOEUR.

Andante maestoso $\text{♩} = 66.$

29

30

31

32

HORN I-II

8

Sop. *Fa me cruci custo.* 3 Sop. *gra-* SOLO. 33

tutta forza.

Nº 9 Tacet.

en Mi b Allegro $\text{d} = 144$.

Nº 10. FINAL. 34 ff 1 1 35

34 Sop. 8 f 1 35 ff ff

36 ff ff

HORN I-II

37

38

39

40 And^{no} moderato. ^{Bos} $\frac{132}{12}$ 1^o Tempo animato.

12

41 sf

42

STABAT MATER

HORN III-IV

G. Rossini

Andantino moderato. ♩ = 132.

Cors en M1b

Nº 1. INTRODUCTION

22 Fl. ff

1

1 stabat mater dolce pp 11

SOLO. 2 ff

2 p 5

Fl. P f tutta forza. pp 8

Sopr. dum pen-debat fili- li ff pp

4 ff pp

11 p cres. 5 ff

HORN III-IV

2

Allegretto maestoso $\text{♩} = 100$

Cors en Lab bas.

Nº 2. AIR. { 

5

ff pp

f tutta forza.

6

pp sf sf sf sf pp sf

7

sf sf pp 4 sf sf sf sf sf sf sf

SOLO.

1 cres.

HORN III-IV

Musical score for piano, page 8. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The music is in common time. The right hand staff has a dynamic marking of **f** (fortissimo) and the text *tutta forza.* The left hand staff has a dynamic marking of **p** (pianissimo). The page number 8 is in the top right corner.

9

p

ff fp pp

12

pluri quoniam poset

sf

sf

sf

5

sf

ton
col canto.

HORN III-IV

4

(1) *tem. cum* (2) *dol.* (3) *vib.* (4) *ff*

All'emo maestoso $\text{♩} = 104.$

№ 4 AIR 2 Cors en LA bas 2 *f* 2 *f*

(13) *SOLO.* (14) *dol.* (15) *f* \geq *pp*

(16) *sf* (17) *dol.* (18) *f* \geq *pp* (19) *p*

(20) *sotto voce.* (21) *sf* (22) *sf* (23) *pp*

HORN III-IV

5

18

Nº 5. TACET. en MI b

Nº 6. QUATUOR.

19

20

21

22

HORN III-IV

6

Musical score for orchestra and choir, page 23, ending of section 10. The score consists of two staves. The top staff is for the orchestra, featuring a bassoon line with slurs and grace notes, and a cello line. The bottom staff is for the choir, with the text "benter soci a-re" and a bass line. The score includes dynamic markings "sf" (sforzando) and "ff" (fortissimo), and measure numbers 10 and 23.

24

5 opus. f. ff. 7 38 mihi jambousis amara. 14

Andante grazioso ♩-104

Nº 7.

CAVATINE.

20

4 Cors en LA bas. f. >p ff 4

8. 8.

28

B♭ CL.

sf sf sf 4

f >p

29

HORN III-IV

7

Andante maestoso. $\text{d} = 66$

N° 8.
AIR et CHOEUR.

ff Cors en UT.

29

5

30

14

virgosi sim defensus

31

32

pp

SOLO.

33

tutta forzo.

N° 9. TACET. Allegro $\text{d} = 144$

N° 10.

FINAL.

ff Cors en UT. 1 1 8 *f*

34

35

ff

HORN III-IV

8

36

37

5

38

39

40 And^{no} moderato. 132. Tempo 1º animato.

41 sf

42

LINE.

STABAT MATER

TRUMPET I-II

G. Rossini

Andantino moderato $\frac{1}{4}$ 132.

Nº 1.

INTRODUCTION

INTRODUCTION

26

2

Vio. *b.* *ff*

14 *Ten.* *dum pen-de-hat fili-us* *f* *tutta forza* *p/p*

11 *Sop.* *juxta crucem laeri* *ff* *p/p* *ff*

4

Bis *p/p* *ff* *p cres.* *ff*

en M. Allegretto maestoso $\text{♩} = 100$.

N. 2. AIR. 15 5 *ff* *ff* *f* *p/p* *ff* *tutta forza.*

6

Vio. *sf* *p/p* *sf* *sf* *sf* *p/p* *sf*

7

sf *sf* *4* *f* *ff* *f* *sf* *sf* *sf* *sf*

TRUMPET I-II

2

1 a' Tempo. 8

sf 5 col canto. 11 tutta forza. 5

Ten. 9 b_p b_p b_p b_p debat uati pœ - 5 debat uati pœ - 4 11

ff p

en MI. 10 Sup. 2^o Ob. 5 plari dolen temcum fili o. sf

N. 3. DCO. 11 contristari piammatrem con tem - pla ri qui non posset sf sf 6

12 Cl. 3 sf 9 col canto 5

en LA. Allegretto maestoso. 104.

N. 4. AIR. 2 f 2 sf 2 sf

13 8 sf sf sf 1 15 Tim. Vio 2 sf

TRUMPET I-II

3

2 *sf*

8 *sf* *sf* *sf* 1 *ff*

16 *Vio 49*

17 *Vio 49*

18 *Vio 49* *sf* *sf* 3 *tutta forza.*

22

10

19

20

21

22

23

24

25

26

27

28

29

Nº 5 Tacet.

en SIb All.º moderato 80.

Nº 6.

QUATUOR.

19 *Vio 49*

20 *Vio 49*

21 *Vio 49*

22 *Vio 49*

23 *Vio 49*

24 *Vio 49*

25 *Vio 49*

26 *Vio 49*

27 *Vio 49*

28 *Vio 49*

29 *Vio 49*

30 *Vio 49*

31 *Vio 49*

32 *Vio 49*

33 *Vio 49*

34 *Vio 49*

35 *Vio 49*

36 *Vio 49*

37 *Vio 49*

38 *Vio 49*

39 *Vio 49*

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

TRUMPET I-II

4

23

ff. 7 ff. 7 60 ff. 42

24 fl. ff. 25

N° 7 Tacet.

en UT. Andante maestoso 66

N° 8 AIR et CHOEUR. 29

ff. 12

30 31

f. 3 19

32

f. ff. 11 Sop.

33

ff. tutta forza.

N° 9 Tacet.

en UT Allegro 144.

N° 10 FINAL. 34 16

ff. 1 1 16

35

Sop. ff.

TRUMPET I-II

36

37

38

39

40

And^{mo} moderato 123. 1^o tempo
B. 12 41 f.

42

42

TROMBONE ALTO

2

N° 5. *Largo.* $\text{♩} = 69.$ vns 4^o

DUO. 10 15 Sop.

plari dolen tem cum si li o Quis est ho mo

sf sf sf sf sf sf sf sf

11 6 Sop. 4^o.

sf sf sf

12 3 Cl. contristari piam matrem con tem col canto. 5

sf sf sf sf sf sf sf

N° 4. *All. maestoso.* $\text{♩} = 104.$ 2

AIR. sf sf sf sf sf sf sf

13 8 14 15 15 Timb. vns 2^d 2

sf sf sf sf sf sf sf

16 15 4 17 3

sf sf sf sf sf sf sf

18 *tutta forza.*

sf sf sf sf sf sf sf

N° 5, 6 et 7 *Tacet.*

N° 8. *And. maestoso.* $\text{♩} = 66.$

AIR ET CHOEUR. 29 12 f

sf sostenuto.

30 31 19

ff f

32 5 7 Sop. gna

ff

33 *tutta forza.*

TROMBONE ALTO

3

Nº 9 Tacet.

Nº 10. *Allegro.* $\text{♩} = 144.$

FINAL. $\text{C} \flat$ *ff*

34 8 *Sop.* *BASSO SOLO.*

35 *ff* *BASSO SOLO.*

36 *ff*

BASSO SOLO.

37 *fp* *4. Vals. 1^o* *BASSO SOLO.*

38 *cres.* *f* *ff*

BASSO SOLO. *sp* *cres.* *sf* *sf*

39 *cres.* *sf* *f* *ff* *ff* *And. ^{no} moderato.* $\text{♩} = 152.$ **40** *12 B^{ns}* **41** *1^o Tempo animato.*

pp

42 *sf* *sf* *sf* *sf*

FINE.

STABAT MATER

TROMBONE TENOR

G. Rossini

And^{no} moderato. $\text{d} = 152$.

N^o. 1. INTRODUCTION. 12 B¹²s sotto voce. 6 vns 1^o 1

26 vns 1^o ff 2

14 Ten. dumpe_de_bat si_li_ 3

tutta forza. 8 Sop. dumpe_debat si_li_ ff 4

11 B¹²s sotto voce. p cres. 5 ff

N^o. 2. All^{do} maestoso. $\text{d} = 100$ 11 vns 1^o 5

AIR 12 B¹²s C p pp

6 vns BASSO SOLO. f tutta forza. 6

pp sf sf > 7

sf > sf > sf > pp ff sf sf sf sf 4

5 col canto. a tempo. vns 1^o BASSO SOLO. 6

8 sf sf sf sf tutta forza. 5 ff 10

BASSO SOLO. 9 5 ff

1 2 3 4 5 6 7 8 > 13 B¹²s pp

TROMBONE TENOR

2

N.^o3. *Duo* Largo. $\text{d} = 69.$ *vns 4^o*

10 15 Sop. *plari dolen - tem cum fi - li - o Quis est ho - mo. ff*

11 6 Sop. 4^o *contra - ri piam matrem con - tem* *sf sf sf sf*

12 5 Cl. *col - canto. 5 vns 4^o* *sf ff*

N.^o4. *AIR.* All.^o maestoso. $\text{d} = 104.$

13 8 *sf sf sf ff* 14 15 15 Timb. *vns 2^d* *sf*

2 2 *sf* 8 *sf sf sf ff* 1 16 15 *p* 17 3. *sf*

18 *tutta forza.* 4 3 *sf sf sf p*

4 4 *sf sf*

N° 5, 6 et 7 Tacet.

N.8. Andante maestoso. = 66.

AIR ET CHOEUR. *sostenuto.*

30 *ff* 31 19 *f*

32 *ff* 33 *Sop.* *gra - - - -* *tutta forza.*

TROMBONE TENOR

N° 9 Tacet

N^o 10. FINAL. Allegro. $\text{♩} = 144$

34 8 Sup. BASSO SOLO.

35 BASSO SOLO.

36 BASSO SOLO.

37 4 Vns 4^o BASSO SOLO.

TUTTI.

38 BASSO SOLO.

39 40 And ^{no} moderato. $\text{♩} = 132.$ 41 I^o Tempo animato.

42

FINE.

STABAT MATER

TROMBONE BASS

G. Rossini

G. Rossini

N°1. INTRODUCTION. Andante moderato. $\text{♩} = 152.$ 12 Bns sotto voce. 6 vns 4^o 1

ff 26 vns 4^o 2 ff 14 Ten. 3

dumpen_debat. fi_li_ $\text{p} \text{ f}$

tutta forza. 8 Sup. dumpen_debat. fi_li_ $\text{f} \text{ ff}$

4

11 Bns sotto voce. cres. 5 ff

N°2. AIR. All' maestoso. $\text{♩} = 100.$ 11 vns 4^o 5

ff pp

6 vns 4^o 6 SOLO. $\text{f} \text{ f}$ tutta forza.

pp f

7

8 ff ff ff ff $\text{f} \text{ f} \text{ f} \text{ f}$ 5 col canto, a tempo. vns 4^o SOLO. f

8 tutta forza. 5 f

9 3 ff SOLO. p

1 2 3 4 5 6 7 8 p

TROMBONE BASS

2

N^o 3. *Largo.* $\text{♩} = 69.$

Duo. $\text{5 Vns 1\text{st}}$ 10 *Sop.*
sf *plor dolent tem cum fili h o quis est ho mo sf*

11 *Sop. 1st* 6
sf sf sf *contristari piam matrem con tem* *sf sf sf sf*

12 *Cl.* 5 col canto. 5 Vns 1st

N^o 4. *All^{to} maestoso.* $\text{♩} = 104.$

AIR. 2 *sf* 14 15 16 Tim. Vns 2nd

13 *8* *sf sf sf* ff 17 5

18 tutta forza.

16 *15* 4 17 5

18 *tutta forza.*

19 *ff* 4 17 5

20 *ff* 3 31 19 *f*

21 *ff* 3 7 Sop. *grd*

N^o 5, 6 et 7 Tacet.

N^o 8. *And^{to} maestoso.* $\text{♩} = 66.$

AIR ET CHOEUR. 29 12
ff

30 *ff* 31 19 *f*

32 *ff* 3 7 Sop. *grd*

33 *ff*

TROMBONE BASS

Nº 9 Tacet

TIMPANI

30 ff

10 Sop. sotto voce. 1 Infiam-ma-tus 31

32 f ff

6 Sop. gra - 33 pp ff

Nº 9 Tacet.

Nº 10. en Sol. Allegro. 144.

FINAL. 34 16 ff

35 ff

7 36 ff

tutta forza.

37 9. Sop. 500 ch f

38 ff

39 ff

40 And. ^{no} moderato. 12 B^{ns} 41 1^o Tempo animato. pp sf

42

LINE.

STABAT MATER

VIOLIN I

G. Rossini

And^{no} moderato $\text{♩} = 132$.

N^o 1. INTRODUCTION.

Violin I

1 2 3

1 2 3

VIOLIN I

3

VIOLIN I

a tempo.

divisi.

8

unis.

9

fp

pp

pizz.

ff

fp

arco.

pp

Largo = 69.

N.5.

DUO.

Cor.

sotto voce.

con sordini.

10

pp

ff

pp

f

p

pp

f

p

pp

f

p

VIOLIN I

5

11

12

Sop. I.

Cor.

Ob.

len- tem cum fi- li- o.

solilo voce.

<ff>

VIOLIN I

All'antico maestoso $\text{e}=104$

N. 4. AIR.

13 *sotto voce.*

14 *cres.*

15 *sotto voce.*

16 *ff*

17 *pp*

18 *tutta forza.*

Nº 5 Tacet.

All¹¹⁹ moderate $\delta_{\pm 80}$.

N°6.
QUATUOR.

19

20

21

dolce.

22

ff

f p

VIOLIN I

23

ff

ergs. *rinforz.* *ff* *pp*

24

4 *pizz.*

1 2 3

4 5 6 1 2 3 4 5 6 6

arcu. *f*

25

ff *pp*

8

morendo.

And. *grazioso* $\text{d} = 104$

N. 7. *CAVATINE.* $\text{d} = 8$ *Bass.*

26

ff *pp*

f *>>> > p* *f* *>>> > p* *ff* *pp*

27

VIOLIN I

9

ff pp ff pp ff p

ff pp ff pp

28

sf sf sf

pp > p ff

dol. pizz.

29

Nº 8.

AIR et CHOEUR.

Andante maestoso $\text{♩} = 66$.

ff

Copr.

29

ff

VIOLIN I

30

31

6

6

ff

p

ff

ff

pp

VIOLIN I

11

ff

33

tutta forza.

Nº 9 Tacet.

Allegro $\text{d} = 144$.

Nº 10.

FINAL.

ff

34

9 Sup.1.

35

ff

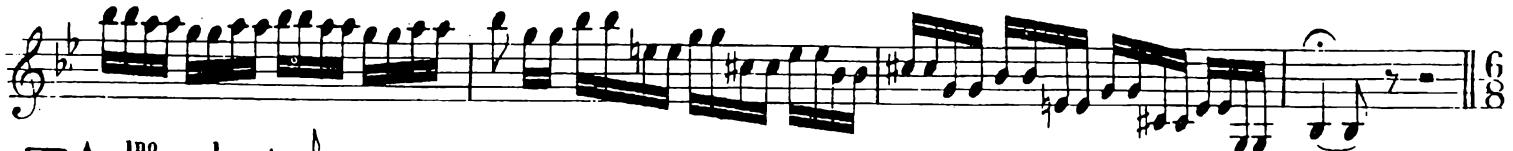
36

VIOLIN I

The image shows ten staves of musical notation for a solo instrument, likely a woodwind. The music is in common time and consists of ten measures. Measure 1: Treble clef, dynamic *ff*, eighth-note patterns. Measure 2: Treble clef, dynamic *ff*, eighth-note patterns. Measure 3: Treble clef, dynamic *ff*, eighth-note patterns. Measure 4: Treble clef, dynamic *ff*, eighth-note patterns. Measure 5: Treble clef, dynamic *ff*, eighth-note patterns. Measure 6: Treble clef, dynamic *ff*, eighth-note patterns. Measure 7: Treble clef, dynamic *ff*, eighth-note patterns. Measure 8: Treble clef, dynamic *ff*, eighth-note patterns. Measure 9: Treble clef, dynamic *ff*, eighth-note patterns. Measure 10: Treble clef, dynamic *ff*, eighth-note patterns. Performance instructions include *tutta forza.* (Measure 4), *cres.* (Measure 5), *divisi.* (Measure 6), *unis.* (Measure 7), *cres.* (Measure 8), *divisi.* (Measure 9), and *cres.* (Measure 10). Measure numbers 37 and 38 are indicated above the staves.

VIOLIN I

13



40 And^{no} moderato $\text{♩} = 152$.
8 pizz.



41 I^o tempo animato.



FINE.

STABAT MATER

2

VIOLIN II

G. Rossini

Andante moderato $\text{♩} = 132$.

Nº 1.



Arco.



1

ff



2

ff



pp



3.



4

pp

ff

VIOLIN II

4
VIOLIN II

a tempo.

8 *tutta forza.*

9

10

11

N. 3. DUO. *con sordini.*

VIOLIN II

5

12

f> f> f>

f> p f> Sop. I. Cor. len- tem cum fi - li - o. Hoh.

N. 4. *All' maestoso 4me Corde*

AIR. ppp sf ppp sf ppp sf ff

13 *sotto voce.*

14 *sf ppp f ppp*

15 *4me Corde ppp sf*

ppp sf ppp sf ff sotto voce.

16 *ppp sf sf pp*

sotto voce.

17 *sf sf sf sf pp p*

tutta forza.

18

6 N° 5 Tacet.

VIOLIN II

All $\frac{11}{8}$ *moderato* = 80.

N° 6. QUATUOR.

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

VIOLIN II

7

Violin II part for a piece of music. The music is in 2/4 time and B-flat major. The part consists of 12 staves of musical notation. The dynamics and performance instructions include:

- Measure 23: *ff* (fortissimo)
- Measure 23: *cresc.* (crescendo)
- Measure 24: *pizz.* (pizzicato)
- Measure 24: *5 arco.* (5th string, bow)
- Measure 25: *ff* (fortissimo)
- Measure 25: *1 2 3 4 5 6 7 8* (numbered 1-8)
- Measure 25: *morendo.* (dying away)

The music features various note heads, stems, and rests, with some notes having horizontal lines through them. Measure 23 has a dynamic *ff* and a crescendo instruction. Measure 24 starts with a dynamic *ff* and a pizzicato instruction, followed by a dynamic *5 arco.* Measure 25 has a dynamic *ff* and a numbered 1-8 instruction, followed by a dynamic *morendo.*

VIOLIN II.

Andante grazioso $\text{J} = 104$.

N° 7.

CAVATINE.

26

27

28

pp

pizz.

N° 8.

Andante maestoso $\text{J} = 66$.

AIR et CHOEUR.

Cor.

29

VIOLIN II

9

Musical score for Violin II, page 9, featuring ten staves of music. The score is in common time and includes measure numbers 30, 31, and 32. Measure 30 starts with a dynamic of *ff*. Measure 31 begins with a dynamic of *pp*. Measure 32 concludes the page.

Measure 30: The first six measures consist of eighth-note patterns. The seventh measure begins with a dynamic of *ff*. The eighth measure starts with a dynamic of *pp*.

Measure 31: The first six measures consist of eighth-note patterns. The seventh measure begins with a dynamic of *pp*.

Measure 32: The first six measures consist of eighth-note patterns. The seventh measure begins with a dynamic of *ff*.

VIOLIN II

Nº 9 Tacet.

Allegro $\text{d} = 144$.

Nº 10.

FINAL.

ff

34 5 Sup.1.

f

35

ff

36

ff

Violin II part with 11 staves of music. Measure numbers 37, 38, 39, 40, 41, and 42 are marked. Dynamics and performance instructions are included.

Measure 37: *tutta forza.* *pp*

Measure 38: *cres.* *ff* *ff*

Measure 39: *cres.* *ff* *cres.*

Measure 40: *Andante moderato* $\frac{8}{8}$ *pizz.*

Measure 41: *1° tempo animato.* *acc.*

Measure 42: *ff*

FINE.

STABAT MATER

2

VIOLA

G. Rossini

N^o 1. Andante moderato. $\text{♩} = 132$.

INTRODUCTION. 12/8 

VIOLA

3

2. *ff* *pp* *ff*

3. *pp* *ff* *Celli.*

pizz.

p cres. *p* *p* *ff*

Nº 2. *Allegretto maestoso* $\text{d}=100$

AIR. *f* *ff* *2. pp* *1.* *1.* *pp*

5

pp

f

3 tulli forzati

6 *pp*

sf *f* *f* *pp* *sf* *f* *sf*

p *pp* *3 3*

sf *f* *ff* *sf* *f* *sf*

7 *f* *ff* *sf* *sf* *a piacere*

sf *sf* *sf* *sf* *sf* *sf* *pp*

VIOLA

a Tempo

8 *tutta forza*

9

10

Nº3. Largo. con sordini.

DUO. Còr. sotto voce

11

12

Sop. 10. len tem eum fi li b. Còrni.

VIOLA

Ob: sotto voce. *f* *pp ff*

Nº 4. Allegretto maestoso $\text{d} = 104$

ARIA.

13 sotto voce. *sf* *pp* *sf* *pp* *sf*

14 *sf* *pp* *sf* *ff* *pp* *sf*

15 *pp* *sf* *sf* *ff* *pp* *sf*

16 sotto voce. *sf* *ff* *pp* *sf* *sf* *ff* *pp* *sf*

17 sotto voce. *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf* *pp*

18 sotto voce. *p* *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf* *sf* *pp*

19 *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf* *sf* *pp*

VIOLA

N° 5 Tacet.

N° 6. Allegretto moderato. $\text{♩} = 80$

QUATUOR.

VIOLA

7

12

23

ff

p

cres.

ff

pp

24

pizz.

1 2 3 4 5 6

5 arco

p

1 2 3 4 5 6 7

12

morendo.

This block contains 12 staves of musical notation for Viola. The music is in common time and consists of two systems. The first system (measures 23-24) includes dynamic markings 'ff', 'p', 'cres.', 'ff', 'pp', and 'pizz.'. Measure 24 concludes with a sixteenth-note scale labeled '1 2 3 4 5 6'. The second system (measures 25-12) begins with a dynamic 'f' and concludes with a dynamic 'ff'. Measure 25 includes a sixteenth-note scale labeled '1 2 3 4 5 6 7'. The final measure, labeled '12', ends with the instruction 'morendo.'

VIOLA

N° 7. CAVATINE. Andante grazioso $\text{d} = 104$.

26

27

28

29

Andante maestoso $\text{d} = 66$

N° 8. AIR du CHOEUR. Andante maestoso $\text{d} = 66$.

29

30

VIOLA

9

6 6 6 6

30

31

ff pp

32

ff

VIOLA

6 7 8 9 10 11

33 34 35 36

Nº 9. Tacet.
Nº 10. Allegro $d=144$.
FINALE.

VIOLA

36



FIVE.

STABAT MATER

G. Rossini

And^{no} moderato L. 152.

N^o 1. INTRODUCTION.

pp f pp f pizz.

arco. arco.

Vlles et C.B. cres.

rinforzando. ff

pp f

Celles. pp

pp f

pp f

ff f

pp

tutta forza. *pp*

Cellos.

Cell. et C.B. *f* *decresc.* *p* *pp*

decresc. *p* *pp* *pizz.*

pizz.

arcu. cres.

pizz. *ff arcu.*

All^{1^{me}} maestoso $\text{J}=100$.

N. 2. *AIR.*

ff ff pp ff dolce.

pizz. pp farco.

pizz. arco. tutta forza.

pp sf pp sf sf

sf pp sf sf

p pp f ff

3 3

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *pizz.*

col canto. 1 *a tempo.*

arco. *Tutta forza.*

fp *pp*

ff *fp* *fp* *pp*

ff *fp* *pizz.* *pizz.*

Violoncelles et Contre-basses.

1. *arco.* *pp* *pizz.* *arco.*

2. *Largo* $\text{C} = 69$. *con sordini.*

3. *N. 5.* *Cor.* *sotto voce.* *f* *pp ff* *f*

4. *pizz.* *pp* *f* *p* *f*

5. *f* *pp* *f* *p*

6. *f* *p* *f* *pp*

7. *f* *p* *f* *p* *f*

8. *f* *p* *f* *p* *f*

9. *f* *p* *f* *p* *f*

10. *f* *p* *f* *p* *f*

11. *f* *p* *f* *p* *f*

12. *f* *p* *f* *p* *f*

13. *f* *p* *f* *p* *f*

14. *f* *p* *f* *p* *f*

15. *f* *p* *f* *p* *f*

16. *f* *p* *f* *p* *f*

17. *f* *p* *f* *p* *f*

18. *f* *p* *f* *p* *f*

19. *f* *p* *f* *p* *f*

20. *f* *p* *f* *p* *f*

21. *f* *p* *f* *p* *f*

22. *f* *p* *f* *p* *f*

23. *f* *p* *f* *p* *f*

24. *f* *p* *f* *p* *f*

25. *f* *p* *f* *p* *f*

26. *f* *p* *f* *p* *f*

27. *f* *p* *f* *p* *f*

28. *f* *p* *f* *p* *f*

29. *f* *p* *f* *p* *f*

30. *f* *p* *f* *p* *f*

31. *f* *p* *f* *p* *f*

32. *f* *p* *f* *p* *f*

33. *f* *p* *f* *p* *f*

34. *f* *p* *f* *p* *f*

35. *f* *p* *f* *p* *f*

36. *f* *p* *f* *p* *f*

37. *f* *p* *f* *p* *f*

38. *f* *p* *f* *p* *f*

39. *f* *p* *f* *p* *f*

40. *f* *p* *f* *p* *f*

41. *f* *p* *f* *p* *f*

42. *f* *p* *f* *p* *f*

43. *f* *p* *f* *p* *f*

44. *f* *p* *f* *p* *f*

45. *f* *p* *f* *p* *f*

46. *f* *p* *f* *p* *f*

47. *f* *p* *f* *p* *f*

48. *f* *p* *f* *p* *f*

49. *f* *p* *f* *p* *f*

50. *f* *p* *f* *p* *f*

51. *f* *p* *f* *p* *f*

52. *f* *p* *f* *p* *f*

53. *f* *p* *f* *p* *f*

54. *f* *p* *f* *p* *f*

55. *f* *p* *f* *p* *f*

56. *f* *p* *f* *p* *f*

57. *f* *p* *f* *p* *f*

58. *f* *p* *f* *p* *f*

59. *f* *p* *f* *p* *f*

60. *f* *p* *f* *p* *f*

61. *f* *p* *f* *p* *f*

62. *f* *p* *f* *p* *f*

63. *f* *p* *f* *p* *f*

64. *f* *p* *f* *p* *f*

65. *f* *p* *f* *p* *f*

66. *f* *p* *f* *p* *f*

67. *f* *p* *f* *p* *f*

68. *f* *p* *f* *p* *f*

69. *f* *p* *f* *p* *f*

70. *f* *p* *f* *p* *f*

71. *f* *p* *f* *p* *f*

72. *f* *p* *f* *p* *f*

73. *f* *p* *f* *p* *f*

74. *f* *p* *f* *p* *f*

75. *f* *p* *f* *p* *f*

76. *f* *p* *f* *p* *f*

77. *f* *p* *f* *p* *f*

78. *f* *p* *f* *p* *f*

79. *f* *p* *f* *p* *f*

80. *f* *p* *f* *p* *f*

81. *f* *p* *f* *p* *f*

82. *f* *p* *f* *p* *f*

83. *f* *p* *f* *p* *f*

84. *f* *p* *f* *p* *f*

85. *f* *p* *f* *p* *f*

86. *f* *p* *f* *p* *f*

87. *f* *p* *f* *p* *f*

88. *f* *p* *f* *p* *f*

89. *f* *p* *f* *p* *f*

90. *f* *p* *f* *p* *f*

91. *f* *p* *f* *p* *f*

92. *f* *p* *f* *p* *f*

93. *f* *p* *f* *p* *f*

94. *f* *p* *f* *p* *f*

95. *f* *p* *f* *p* *f*

96. *f* *p* *f* *p* *f*

97. *f* *p* *f* *p* *f*

98. *f* *p* *f* *p* *f*

99. *f* *p* *f* *p* *f*

100. *f* *p* *f* *p* *f*

101. *f* *p* *f* *p* *f*

102. *f* *p* *f* *p* *f*

103. *f* *p* *f* *p* *f*

104. *f* *p* *f* *p* *f*

105. *f* *p* *f* *p* *f*

106. *f* *p* *f* *p* *f*

107. *f* *p* *f* *p* *f*

108. *f* *p* *f* *p* *f*

109. *f* *p* *f* *p* *f*

110. *f* *p* *f* *p* *f*

111. *f* *p* *f* *p* *f*

112. *f* *p* *f* *p* *f*

113. *f* *p* *f* *p* *f*

114. *f* *p* *f* *p* *f*

115. *f* *p* *f* *p* *f*

116. *f* *p* *f* *p* *f*

117. *f* *p* *f* *p* *f*

118. *f* *p* *f* *p* *f*

119. *f* *p* *f* *p* *f*

120. *f* *p* *f* *p* *f*

121. *f* *p* *f* *p* *f*

122. *f* *p* *f* *p* *f*

123. *f* *p* *f* *p* *f*

124. *f* *p* *f* *p* *f*

125. *f* *p* *f* *p* *f*

126. *f* *p* *f* *p* *f*

127. *f* *p* *f* *p* *f*

128. *f* *p* *f* *p* *f*

129. *f* *p* *f* *p* *f*

130. *f* *p* *f* *p* *f*

131. *f* *p* *f* *p* *f*

132. *f* *p* *f* *p* *f*

133. *f* *p* *f* *p* *f*

134. *f* *p* *f* *p* *f*

135. *f* *p* *f* *p* *f*

136. *f* *p* *f* *p* *f*

137. *f* *p* *f* *p* *f*

138. *f* *p* *f* *p* *f*

139. *f* *p* *f* *p* *f*

140. *f* *p* *f* *p* *f*

141. *f* *p* *f* *p* *f*

142. *f* *p* *f* *p* *f*

143. *f* *p* *f* *p* *f*

144. *f* *p* *f* *p* *f*

145. *f* *p* *f* *p* *f*

146. *f* *p* *f* *p* *f*

147. *f* *p* *f* *p* *f*

148. *f* *p* *f* *p* *f*

149. *f* *p* *f* *p* *f*

150. *f* *p* *f* *p* *f*

151. *f* *p* *f* *p* *f*

152. *f* *p* *f* *p* *f*

153. *f* *p* *f* *p* *f*

154. *f* *p* *f* *p* *f*

155. *f* *p* *f* *p* *f*

156. *f* *p* *f* *p* *f*

157. *f* *p* *f* *p* *f*

158. *f* *p* *f* *p* *f*

159. *f* *p* *f* *p* *f*

160. *f* *p* *f* *p* *f*

161. *f* *p* *f* *p* *f*

162. *f* *p* *f* *p* *f*

163. *f* *p* *f* *p* *f*

164. *f* *p* *f* *p* *f*

165. *f* *p* *f* *p* *f*

166. *f* *p* *f* *p* *f*

167. *f* *p* *f* *p* *f*

168. *f* *p* *f* *p* *f*

169. *f* *p* *f* *p* *f*

170. *f* *p* *f* *p* *f*

171. *f* *p* *f* *p* *f*

172. *f* *p* *f* *p* *f*

173. *f* *p* *f* *p* *f*

174. *f* *p* *f* *p* *f*

175. *f* *p* *f* *p* *f*

176. *f* *p* *f* *p* *f*

177. *f* *p* *f* *p* *f*

178. *f* *p* *f* *p* *f*

179. *f* *p* *f* *p* *f*

180. *f* *p* *f* *p* *f*

181. *f* *p* *f* *p* *f*

182. *f* *p* *f* *p* *f*

183. *f* *p* *f* *p* *f*

184. *f* *p* *f* *p* *f*

185. *f* *p* *f* *p* *f*

186. *f* *p* *f* *p* *f*

187. *f* *p* *f* *p* *f*

188. *f* *p* *f* *p* *f*

189. *f* *p* *f* *p* *f*

190. *f* *p* *f* *p* *f*

191. *f* *p* *f* *p* *f*

192. *f* *p* *f* *p* *f*

193. *f* *p* *f* *p* *f*

194. *f* *p* *f* *p* *f*

195. *f* *p* *f* *p* *f*

196. *f* *p* *f* *p* *f*

197. *f* *p* *f* *p* *f*

198. *f* *p* *f* *p* *f*

199. *f* *p* *f* *p* *f*

200. *f* *p* *f* *p* *f*

201. *f* *p* *f* *p* *f*

202. *f* *p* *f* *p* *f*

203. *f* *p* *f* *p* *f*

204. *f* *p* *f* *p* *f*

205. *f* *p* *f* *p* *f*

206. *f* *p* *f* *p* *f*

207. *f* *p* *f* *p* *f*

208. *f* *p* *f* *p* *f*

209. *f* *p* *f* *p* *f*

210. *f* *p* *f* *p* *f*

211. *f* *p* *f* *p* *f*

212. *f* *p* *f* *p* *f*

213. *f* *p* *f* *p* *f*

214. *f* *p* *f* *p* *f*

215. *f* *p* *f* *p* *f*

216. *f* *p* *f* *p* *f*

217. *f* *p* *f* *p* *f*

218. *f* *p* *f* *p* *f*

219. *f* *p* *f* *p* *f*

220. *f* *p* *f* *p* *f*

221. *f* *p* *f* *p* *f*

222. *f* *p* *f* *p* *f*

223. *f* *p* *f* *p* *f*

224. *f* *p* *f* *p* *f*

225. *f* *p* *f* *p* *f*

226. *f* *p* *f* *p* *f*

227. *f* *p* *f* *p* *f*

228. *f* *p* *f* *p* *f*

229. *f* *p* *f* *p* *f*

230. *f* *p* *f* *p* *f*

231. *f* *p* *f* *p* *f*

232. *f* *p* *f* *p* *f*

233. *f* *p* *f* *p* *f*

234. *f* *p* *f* *p* *f*

235. *f* *p* *f* *p* *f*

236. *f* *p* *f* *p* *f*

237. *f* *p* *f* *p* *f*

238. *f* *p* *f* *p* *f*

239. *f* *p* *f* *p* *f*

240. *f* *p* *f* *p* *f*

241. *f* *p* *f* *p* *f*

242. *f* *p* *f* *p* *f*

243. *f* *p* *f* *p* *f*

244. *f* *p* *f* *p* *f*

245. *f* *p* *f* *p* *f*

246. *f* *p* *f* *p* *f*

247. *f* *p* *f* *p* *f*

248. *f* *p* *f* *p* *f*

249. *f* *p* *f* *p* *f*

250. *f* *p* *f* *p* *f*

251. *f* *p* *f* *p* *f*

252. *f* *p* *f* *p* *f*

253. *f* *p* *f* *p* *f*

254. *f* *p* *f* *p* *f*

255. *f* *p* *f* *p* *f*

256. *f* *p* *f* *p* *f*

257. *f* *p* *f* *p* *f*

258. *f* *p* *f* *p* *f*

259. *f* *p* *f* *p* *f*

260. *f* *p* *f* *p* *f*

261. *f* *p* *f* *p* *f*

262. *f* *p* *f* *p* *f*

263. *f* *p* *f* *p* *f*

264. *f* *p* *f* *p* *f*

265. *f* *p* *f* *p* *f*

266. *f* *p* *f* *p* *f*

267. *f* *p* *f* *p* *f*

268. *f* *p* *f* *p* *f*

269. *f* *p* *f* *p* *f*

270. *f* *p* *f* *p* *f*

271. *f* *p* *f* *p* *f*

272. *f* *p* *f* *p* *f*

273. *f* *p* *f* *p* *f*

274. *f* *p* *f* *p* *f*

275. *f* *p* *f* *p* *f*

276. *f* *p* *f* *p* *f*

277. *f* *p* *f* *p* *f*

VIOLONCELLES et CONTRE-BASSES.

1 2

3/4

pizz.

f

pp

arco.

pp

sf

1

pp

sf

1

pp

sf arco.

ff

sotto voce.

sotto voce.

ff

pizz.

ff

sf

sf

pp

ff

pizz.

pizz.

f

pp

arco.

sotto voce.

ff

sf

sf

pizz.

arco.

sotto voce.
arco.

pizz.

arco.

tutta forza.
arco.

sf sf sf

N^o 5 facet. Allth moderato $\frac{1}{=}\text{80}$.

N^o 6.

QUATUOR.

Violoncelles et Contre-basses.

10

Violoncelles et Contre-basses.

ff *p* *f*

ff *p*

ff *ff*

ff *p* *ff*

ff *sf* *pp*

ff *pp*

f *p*

f

ff *p* *res.*

ff *pp*

ff

pizz.

5 *arco.*

f p

ff

p >

pizz.

morendo.

Arco.

VIOOLONCELLES-ET CONTRE BASSES.

And' maestoso

N°7.
CAVATI

CATIVE.

The image displays a handwritten musical score for 'Cavatine, Op. 7, No. 7'. The score is composed of ten staves, each representing a different instrument or voice. The music is set in common time and uses a key signature of one sharp. The notation is highly detailed, with many slurs, grace notes, and dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), 'ff' (fortississimo), and 'pp' (pianississimo). The score includes various performance instructions, including 'pizz.' (pizzicato) and 'sf' (sforzando). The manuscript is written in black ink on white paper, with some markings appearing in red ink.

Andante maestoso $\text{♩} = 66$.

N°8.

ARRET CHICOUR.

Andante maestoso. 66.

N. 8. AIR et CHOEUR.

Cor. ff

pp pizz.

arco.

ff

pp

ff

pizz.

arco.

ff

ff

pp

ff

sf

sf

sf

sf

sf

tutta forza.

VIOLONCELLES et CONTRE-BASSES.

Allegro 144.

N°9 tacet.

N°10.

FINAL.

ff

1

3 f

5 sf

1

Musical score for Cello and Double Bass, page 17, featuring ten staves of music. The score is divided into two systems of five staves each. The top system starts with a dynamic of *f* and a tempo of $\frac{12}{8}$. The first staff (Cello) has a sixteenth-note pattern. The second staff (Double Bass) has eighth-note patterns. The third staff (Cello) has sixteenth-note patterns. The fourth staff (Double Bass) has eighth-note patterns. The fifth staff (Cello) has sixteenth-note patterns. The first staff of the second system starts with *f* and $\frac{12}{8}$. The second staff (Double Bass) has eighth-note patterns. The third staff (Cello) has sixteenth-note patterns. The fourth staff (Double Bass) has eighth-note patterns. The fifth staff (Cello) has sixteenth-note patterns. The score includes dynamic markings such as *f*, *ff*, *p*, *cres.*, *sf*, and *fp*, and performance instructions like "s" and "ff". The music concludes with a final dynamic of *ff* and a tempo of $\frac{12}{8}$.

VIOLONCELLES et CONTRE-BASSES.

Andante moderato $\frac{1}{16}$

pp

pizz.

pizz.

arco.

arco.

L' tempo animato.

FINE.